

Medienwissenschaft / Hamburg: Berichte und Papiere

91 / 2008: Film Festivals / Film Festival Research

ISSN 1613-7477.

Redaktion und Copyright dieser Ausgabe: Skadi Loist und Marijke de Valck.

Letzte Änderung: 07. Dezember 2008.

Film Festivals / Film Festival Research: Thematic, Annotated Bibliography

Compiled for the Film Festival Research Network

by Skadi Loist and Marijke de Valck

Film festivals have been the blank spot of cinema scholarship throughout most of the twentieth century. Although individual festival histories and anniversary books have been published for many years and the topic of film festivals has occasionally been addressed in academic studies – focusing for example on art or national cinemas – the phenomenon of film festivals was, until recently, rarely the main focus of study. In the last few years, academics have turned to study the broad range of film festival constituencies. These works aim to explain, theorize, and historicize film festivals and, in doing so, point to the emergence of a new field of academic study, film festival research, in which knowledge of festivals is considered essential for our understanding of cinema cultures.

"The study of festivals, however, remains scattered and is in need of a more systematic and focused approach," writes Dina Iordanova in her introduction to the *Film International* special issue on Film Festivals that she guest edited (2008: 4–5, section 1). We agree with this assessment and want to help to consolidate the field and make the research that has already been done more easily researchable and, thus, accessible to scholars. With this annotated bibliography we give entry points into the multifaceted body of film festival research. We hope it will be instrumental in aggregating results and push our understanding of film festivals and film cultures to a higher level.

In order to make the extensive list of references more accessible we have arranged them into ten sections and added a short introduction to each section and subsection. The short texts also help to give a brief overview of the field of film festival research as it currently exists.

We have included academic as well as journalistic work that has already contributed or is likely to contribute to the study of film festivals. The academic work ranges from articles and book chapters to monographs and anthologies on the topic. Although we are aware of the existence of several interesting MA theses or unpublished conference papers, we opted to leave them out for two practical reasons: limited accessibility and space. (But we do hope that these pieces will grow into larger projects that will become available in print in the future.)

Contents

[1. Film Festivals: The Long View](#)

[2. Festival Time: Awards, Juries and Critics](#)

[3. Festival Space: Cities, Tourism and Publics](#)

[4. On the Red Carpet: Spectacle, Stars and Glamour](#)

[5. Business Matters: Industries, Distribution and Markets](#)

[6. Trans/National Cinemas](#)

[7. Programming](#)

[8. Reception: Audiences, Communities and Cinephiles](#)

[9. Specialized Film Festivals](#)

[10. Publications Dedicated to Individual Film Festivals](#)

[Contact / Bio](#)

1. Film Festivals: The Long View

Several scholars and critics have devised models, suggested concepts and applied theories that offer general frames for understanding film festivals. Primary challenges faced by early festival studies were to differentiate between types of festivals, disentangle the multifaceted phenomenon into researchable parts, and identify distinctive functions and characteristics. The books, dissertations and articles in this category are characterized by an interdisciplinary orientation and, in this way, contest the inherent complexity of the film festival "object", which is in fact multiple objects in one. Taking a meta-perspective on film festivals, these studies frame and discuss the various festival constituencies (on which separate studies are included under categories 2–10 below). Some do so by presenting one or more case studies. Questions that are addressed include: How do festivals function? Can festivals' historical development be divided into phases? Which "models" underlie their institutionalization? What is their *raison d'être*? Which actors are involved? What relations with Hollywood exist? And what critical perspectives can help us understand the diverse range of festival practices? Also included in this category, directly below, are important early publications that approach the film festival phenomenon from a more anecdotal or journalistic angle.

Bachmann, Gideon (1976). "Confessions of a Festival Goer." *Film Quarterly* 29: 4 (1976): 14–17.

Gregor, Ulrich (2001). "Filmfestivals: Letzte Bastionen der Filmkultur?" *Medien, Markt, Moral: Vom ganz wirklichen, fiktiven und virtuellen Leben*. Ed. Reinhold Jacobi. Freiburg im Breisgau: Herder. pp. 61–65.

Turan, Kenneth (2002). *Sundance to Sarajevo: Film Festivals and the World They Made*. Berkeley, CA: Univ. of California Press.

1.1 Film Festival Theory

While it is true that film festivals need to be studied in greater detail and with more systematic rigor, it is no longer possible to maintain that there are no comprehensive studies of film festivals available. The studies collected under the subcategory "1.1 Film Festival Theory" offer a solid introduction to the emerging field of film festival research, and constitute essential reading for anyone with an interest in film festivals. Due to the constraints of our format, we are limited to some brief introductory remarks. For more elaborate introductions we refer to Dina Iordanova's editorial to the *Film International* special edition on film festivals (2008) and a forthcoming volume edited by Richard Porton.

As one of the first critical studies of film festivals, Bill Nichols' article "Global Image Consumption in the Age of Late Capitalism" takes up a central concern of film festival research, the local/global dynamics: "Never only or purely local, festival films nonetheless circulate, in large part, with a cachet of locally inscribed difference and globally ascribed commonality. They both attest to the uniqueness of different cultures and specific filmmakers and affirm the underlying qualities of an 'international cinema'" (Nichols 1994: 68). Media anthropologist Daniel Dayan introduced a second recurring theme in his study of the Sundance Film Festival: the engagement of distinctive groups with diverse interests. He described the festival as a set of divergent performances (by filmmakers, distributors, festival organizers, journalists, the audience etc.) and argues it is not limited to visual display, but above all a "verbal architecture" that is "made up of different versions, relaying different voices, relying on difference sources of legitimacy" (Dayan 2000: 52). Several studies have attempted to make festivals' versatility understandable. Julian Stringer (2003) explored film festivals as institutions, festival nations, festival cities, festival films and festival communities in his dissertation, developing theoretical approaches to fit each new angle. Kenneth Turan (2002, section 1) and Marijke de Valck (2007) tackled the diverse festival phenomenon with case studies that respectively take geopolitical, business and cultural/aesthetic perspectives. Thomas Elsaesser (2005) and Janet Harbord (2002, section 3) offer valuable insights into festivals' temporal and spatial dimensions. Other threads running through all festival theories include the festival network as alternative distribution system, core-periphery relations, festival programming as agenda setting, value addition and distinction, spectacle, and the festival as media event.

Dayan, Daniel (2000). "Looking for Sundance: The Social Construction of a Film Festival." *Moving Images, Culture and the Mind*. Ed. Ib Bondebjerg. Luton: Univ. of Luton Press. pp. 43–52.

De Valck, Marijke (2007). *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam Univ. Press.

De Valck, Marijke (2007). "As Vária Faces dos Festivais de Cinema Europeus [The Multiple Faces of European Film Festivals]." *A Indústria Cinematográfica Internacional: Europa*. Ed. Alessandra Meleiro. São Paulo: Escrituras Editora. pp. 213–241.

De Valck, Marijke (2006). "Film Festivals: History and Theory of a European Phenomenon that Became a Global Network." Dissertation. Amsterdam: Univ. of Amsterdam, ASCA. (2006).

De Valck, Marijke (2003). "Nové objevení Evropy. Historický přehled fenoménu filmových festivalů [The Reappearance of Europe. A Historical Overview of the Film Festival Phenomenon.]" *Illuminace* 15:1 (2003): 31–51.

Elsaesser, Thomas (2005). "Film Festival Networks: The New Topographies of Cinema in Europe." *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam Univ. Press. pp. 82–107.

Evans, Owen (2007). "Border Exchanges: The Role of the European Film Festival." *Journal of Contemporary European Studies* 15:1 (2007): 23–33.

Iordanova, Dina (2008). "Editorial (Special Issue on Film Festivals)." *Film International* 6:4 (2008): 4–7.

Lutkehaus, Nancy C. (1995). "The Sundance Film Festival." *Visual Anthropology Review* 11:2 (1995): 121–129.

Nichols, Bill (1994). "Global Image Consumption in the Age of Late Capitalism." *East-West Film Journal* 8:1 (1994): 68–85.

Peranson, Mark (2008). "First You Get the Power, Then You Get the Money: Two Models of Film Festivals." *Cineaste* 33:3 (2008): 37–43.

Porton, Richard, ed. (forthcoming). *Dekalog 3: On Film Festivals*. London: Wallflower Press.

Reichel-Heldt, Kai (2007). *Filmfestivals in Deutschland: Zwischen kulturpolitischen Idealen und wirtschaftspolitischen Realitäten*. Frankfurt am Main: Lang.

Stringer, Julian (2003). "Regarding Film Festivals." Dissertation. Univ. of Indiana, Department of Comparative Literature. (August 2003).

1.2 Political Aspects of Film Festivals (History)

Our understanding of today's film festivals and the contemporary international film festival circuit is tied to our knowledge of festival histories. Geopolitical interests held the first wave of (European) film festivals in a tight grip until the mid 1960s. The articles and books in this subcategory analyze certain parts of festival history in detail, such as the Fascist influence over the Venice Film Festival in the late 1930s (De Valck 2007, section 1.1), the Cold War agenda of the Berlin Film Festival (Fehrenbach 1995) and politically informed (programming) practices in Eastern Europe (Iordanova 2006; Karl 2007; Kötzing 2007a, b; Moine 2007). Although political agendas are discussed as powerful forces driving and shaping festivals, they are also shown to intersect with cultural objectives, economic interests and specific (inter)national historical circumstances. Other studies in this bibliography often also include historical passages or allusions to the formative role national legitimization played in the emergence of film festivals (Kuhlbrot 2005, section 6.1). Attention has been devoted to the

study of festivals as counter-public sphere, in particular for specific communities (see sections 9.1, 9.1.1, and 9.1.2 on queer and women's film festivals). Finally, the question of political interventions is addressed in studies dealing with specific national cinemas. Censorship is for example central to the discussion of Iranian cinema by Azadeh Farahmand (2002, section 6.4).

Fehrenbach, Heidi (1995). "Mass Culture and Cold War Politics: The Berlin Film Festival of the 1950s." *Cinema in Democratizing Germany: Reconstructing National Identity after Hitler*. Chapel Hill/London: Univ. of North Carolina Press. pp. 234–259.

Iordanova, Dina (2006). "Showdown of the Festivals: Clashing Entrepreneurships and Post-Communist Management of Culture." *Film International* 4:5 (2006): 25–37.

Karl, Lars (2007). "Zwischen politischem Ritual und kulturellem Dialog: Die Moskauer Internationalen Filmfestspiele im Kalten Krieg 1959-1971." *Leinwand zwischen Tauwetter und Frost: Der osteuropäische Spiel- und Dokumentarfilm im Kalten Krieg*. Ed. Lars Karl. Berlin: Metropol. pp. 279–298.

Kötzing, Andreas (2007a). "Zeigen oder nicht zeigen? Das 'Prinzip der Selbstnominierung' sozialistischer Filme auf der Leipziger Dokumentarfilmwoche." *Leinwand zwischen Tauwetter und Frost: Der osteuropäische Spiel- und Dokumentarfilm im Kalten Krieg*. Ed. Lars Karl. Berlin: Metropol. pp. 299–316.

Kötzing, Andreas (2007b). "Filmfestivals als historische Quelle." *Deutschland Archiv: Zeitschrift für das vereinigte Deutschland* 40:4 (2007): 693–699.

Moine, Caroline (2007). "Blicke über den Eisernen Vorhang: Die internationalen Filmfestivals im Kalten Krieg 1945-1968." *Leinwand zwischen Tauwetter und Frost: Der osteuropäische Spiel- und Dokumentarfilm im Kalten Krieg*. Ed. Lars Karl. Berlin: Metropol. pp. 255–278.

Stein, Gabby (1997). "Censorship and the Film Festival." *Cinema Papers* no. 118 (July 1997): 58–59.

1.3 General Academic Studies on Festivals (Not only *Film Festivals*)

Of great value to the study of film festivals is the extensive body of literature on festivals from an anthropological and sociological perspective (from which we can include only a small selection below). Festivals were first studied to gain understanding of so-called primitive people. Jean Duvignaud (1976) argues that the classic analysis of festivals goes back to Émile Durkheim, who distinguished between the sacred and profane and wrote about "collective effervescence" as the supreme moment of the solidarity of collective consciousness (Duvignaud 1976: 13). Other anthropologists observed how during festival time the norms and rules of everyday life were suspended. In the anthropological study of 'primitive people' this festival situation of excess, disorder and chaos has been interpreted in relation to communities' mythical pasts. Key contributions to the anthropological field, used by festival scholars, include Roger Caillois' theories of transgressions and play, Arnold van Gennep's work on rites of passage, and Victor Turner's concepts of liminality and anti-structure. In the overview below, Alessandro Falassi presents a morphology of festivals with

ten ritual acts (rites) as building blocks for actual festivals (1987: 3–6). However, there is not one "essence of the festival" common to all civilizations, as Duvignaud argues, save perhaps that all are in a way antagonistic (1976: 18–19). Particularly relevant to film festival research is his observation that some festivals revolve around prestige and competition rather than tribal disorganization, and are related to economic activity rather than mythical fascinations with nature. When we turn to studies of modern festivals then, recent work specifically addresses the effects of the trends of commercialization and globalization. Montserrat Crespi-Valbona and Greg Richards, for example, argue that the "focus [in recent studies on festivalization] has often been on the replacement of local, traditional cultural by globalised, popular culture, and the transition from 'ritual' to 'spectacle'" (2007: 106).

Allen, Johnny, William O'Toole, Ian McDonnell, and Robert Harris (2005). *Festival and Special Event Management*. 3rd ed. Milton: Wiley.

Crespi-Valbona, Montserrat, and Greg Richards (2007). "The Meaning of Cultural Festivals: Stakeholder Perspectives in Catalunya." *International Journal of Cultural Policy* 13:1 (2007): 103–122.

Duvignaud, Jean (1976). "Festivals: A Sociological Approach." *Cultures* 3:1 (1976): 13–28.

Falassi, Alessandro (1987). *Time Out of Time: Essays on the Festival*. Albuquerque: Univ. of New Mexico Press.

Harris, Neil (2007). "Festival Culture, American Style." *The Arts of Democracy: Art, Public Culture, and the State*. Ed. Casey N. Blake. Philadelphia, PA: Univ. of Pennsylvania Press. pp. 11–29.

MacAloon, John J., ed. (1984). *Rite, Drama, Festival, Spectacle: Rehearsals toward a Theory of Cultural Performance*. Philadelphia, PA: Inst. for the Study of Human Issues.

[nach oben / back to top](#)

2. Festival Time: Awards, Juries and Critics

The exceptional temporal frame of festivals has been theorized extensively from an anthropological and sociological perspective. In the introduction to *Time Out of Time: Essays on the Festival*, Alessandro Falassi describes how "festival time imposes itself as an autonomous duration, not so much to be perceived and measured in days or hours, but to be divided internally by what happens within it from its beginning to its end" (Falassi 1987: 4, section 1.3). In addition, film festival research has addressed the defining temporal characteristics that are more specific to *film* festivals, such as festivals' use of exceptional temporality to add value and set agendas (Elsaesser 2005, De Valck 2007, both section 1.1), as well as the festival calendar, which defines the relation of festivals to one another, their position in the circuit, and sets the expiration date at a one-year maximum. More specifically, our understanding of the way these characteristics shape film festivals needs to be advanced with close analyses of festival prizes, festival juries and the role of critics. The articles in this category flesh out some of the main concerns, such as the subjective nature of evaluations (Helmke 2005; Pride 2002), the effects of awards on distribution (Dodds/Holbrook 1998), and the correlation between taste and mediation in high art (Shrum 1996).

Dodds, John C., and Morris B. Holbrook (1998). "What's an Oscar Worth? An Empirical Estimation of the Effects of Nominations and Awards on Movie Distribution and Revenues." *Current Research in Film: Audiences, Economics and Law* 4 (1998): 72–88.

Helmke, Julia (2005). *Kirche, Film und Festivals: Geschichte sowie Bewertungskriterien evangelischer und ökumenischer Juryarbeit in den Jahren 1948 bis 1988*. Erlangen: CPV Christliche-Publizistik-Verl.

Nuchelmans, André (2004). "De Loden Last van het Gouden Kalf: Het belang van filmprijzen voor regisseur en acteur." *Boekman* no. 60 (2004): 115–120.

Pride, Ray (2002). "The Prize Patrol: The Inexact Science of Festival Juries and Critics Awards." *The Independent: Film and Video Monthly* 25:1 (2002): 26–29.

Ranvaud, Don (1985). "Don Ranvaud and Festivals." *Filmnews* 15:9 (December 1985): 10–11.

Rosenbaum, Jonathan (2000). "Trafficking in Movies: Festival-hopping in the Nineties." *Movie Wars, How Hollywood and the Media Limit What Films We Can See*. London: Wallflower. pp. 143–173.

Scott, Robert Dawson. "Bridging the Cultural Gap: How Arts Journalists Decide What Gets onto the Arts and Entertainment Page." *Critical Quarterly* 41:1 (Spring 1999): 46–56.

Shrum, Wesley Monroe Jr. (1996). *Fringe and Fortune: The Role of Critics in High and Popular Art*. Princeton, NJ: Princeton Univ. Press.

[nach oben / back to top](#)

3. Festival Space: Cities, Tourism and Publics

In recent years, research on tourism has contributed significantly to spatial analyses of cultural festivals. There are two perspectives: the "arts and urban development" perspective sees festivals "as a catalyst for urban renewal, attracting tourists and capital investments, enhancing a city's image and creating new jobs" (Crespi-Valbona/Richards 2007: 106, section 1.3), while the "liveable cities" perspective stresses how communities can appropriate commodified festival events for their own purposes, such as self-identification, and a local sense of community and place. Ros Derrett argues it is possible to strengthen community cultural development and cultural tourism simultaneously with festivals that share their community's "culture" with visitors (2000, 2003: 52). At film festivals the connection between the festival's content and regional distinctiveness of its location, however, is less obvious. Most programs have a strong international character and attract cosmopolitan visitors that want to celebrate and consume world/art cinema. Julian Stringer argues that festivals market both global similarity and conceptual difference, often using local attractions to compete in the contemporary global space economy. Taking the unevenly differentiated power relations between nations and regions into consideration, he regards the international film festival circuit as "a series of diverse, sometimes competing, sometimes cooperating public spheres" (Stringer 2001: 138). In addition, film festivals can be argued to provide counter-public spheres, for culture/aesthetics as well as (leftist) politics (Shapiro 2007; Kim S. 1998, section 9.1).

Derrett, Ros (2004). "Festivals, Events and the Destination." *Festival and Events Management: An International Arts and Culture Perspective*. Eds. Ian Yeoman, Martin Robertson, Jane Ali-Knight, Siobhan Drummond, and Una McMahon-Beattie. Amsterdam: Elsevier Butterworth-Heinemann. pp. 32–51.

Derrett, Ros (2003). "Festivals & Regional Destinations: How Festivals Demonstrate a Sense of Community & Place." *Rural Society* 13:1 (2003): 35–53.

Derrett, Ros (2000). "Can Festivals Brand Community Cultural Development and Cultural Tourism simultaneously?" *Events Beyond 2000: Setting the Agenda: Proceedings of Conference on Event Evaluation, Research and Education Sydney July 2000*. Eds. John Allen, Robert Harris, Leo K. Jago, and A. J. Veal. Sydney: Australian Centre for Event Management. pp. 120–129.

<http://www.utsydney.cn/business/acem/pdfs/Events2000_finalversion.pdf> (7. Dec. 2008)

Gold, John Robert, and Margaret M. Gold (2004). *Cities of Culture: Staging International Festivals and the Urban Agenda, 1851-2000*. Aldershot: Ashgate Publ.

Gupta, Dipti, and Janine Marchessault (2007). "Film Festivals as Urban Encounter and Cultural Traffic." *Urban Enigmas: Montreal, Toronto, and the Problem of Comparing Cities*. Ed. Johanne Sloan. Montréal: McGill-Queen's Univ. Press. pp. 239–254.

Harbord, Janet (2002). "Film Festivals: Media Events and the Spaces of Flow." *Film Cultures*. London: Sage. pp. 59–75.

Prentice, Richard, and Vivien Andersen (2003). "Festivals as Creative Destination." *Annals of Tourism Research* 30:1 (2003): 7–30.

Shapiro, Michael J. (2007). "The New Violent Cartography." *Security Dialogue* 38:3 (2007): 291–313.

Stringer, Julian (2001). "Global Cities and International Film Festival Economy." *Cinema and the City: Film and Urban Societies in a Global Context*. Eds. Mark Shiel, and Tony Fitzmaurice. Oxford: Blackwell. pp. 134–144.

[nach oben / back to top](#)

4. On the Red Carpet: Spectacle, Stars and Glamour

Many critics have written about the glamour of film festivals. Often they denounce the "hoopla" as distracting one from the cultural significance of the festival's programming (Sklar 1996) or, on the other hand, try to weaken the persistent myth of festival folly that was set by Cannes in the 1950s by focusing on the mundane realities of attending film festivals (Stapleton/Robinson 1983). Major international film festivals are closely linked with media coverage – unlike traditional tribal festivals and contemporary cultural festivals. As media events, film festivals are of great interest to different people: young girls longing to become famous (starlets), Hollywood companies looking to launch their next blockbuster (Jungen 2005, 2008), and filmmakers in search of an audience and (international) career. Instead of merely engaging in a celebration of local culture, international film festivals contribute to the creation of a transnational and cosmopolitan film culture, and to achieve this end they use spectacle, stars and glamour (Schwartz 2007). While many studies are critical of

"Hollywood's influence" on festivals, it is widely acknowledged that spectacular images and stories with popular appeal are the mortar that keeps the festival construction of "serious" film programming and criticism erect.

Jungen, Christian (2008). *Hollywood in Canne\$: Die Geschichte einer Hassliebe, 1939-2008*. Marburg: Schüren.

Jungen, Christian (2005). "Der Journalist, ein Geschäftspartner der Studios: Starinterviews als Mittel der Filmpromotion." *Demnächst in Ihrem Kino: Grundlagen der Filmwerbung und Filmvermarktung*. Ed. Vinzenz Hediger, and Patrick Vonderau. Marburg: Schüren. pp. 297–312.

Marshall, William (2005). *Film Festival Confidential*. Toronto: McArthur & Co.

Schwartz, Vanessa (2007). "The Cannes Film Festival and the Marketing of Cosmopolitanism." *It's So French! Hollywood, Paris and the Making of Cosmopolitan Film Culture*. Chicago/London: Univ. of Chicago Press. pp. 56–99.

Sklar, Robert (1996). "Beyond Hoopla: The Cannes Film Festival and Cultural Significance." *Cineaste* 22:3 (December 1996): 18–20.

Stapleton, John, and David Robinson (1983). "All the Fun of the Festivals." *Films & Filming* no. 345 (June 1983): 14–16.

[nach oben / back to top](#)

5. Business Matters: Industries, Distribution and Markets

Although film festivals' core business is screening films, many festivals also facilitate "the business" of cinema. Arguably, the big international film festivals – Cannes, Berlin, Toronto etc. – owe a great deal of their prestigious and influential position in the festival network to the success of their market activities and services for the industry. Art cinema, world cinema and independent cinema increasingly depend on the nodes of the festival network for financing, sales, promotion and traffic (Biskind 2004; Perren 2001). But even medium-size and small (international) festivals can play important roles in national or regional industries, offering, for instance, networking opportunities for professionals, training for filmmakers and/or entry points into the transnational flows that define today's film culture.

In the subcategories listed below a variety of publications is collected. The diversity of audiences addressed by these works – academic, professional and institutional/governmental – points at a widespread recognition of the vital role film festivals play in media industries worldwide.

Biskind, Peter (2004). *Down and Dirty Pictures: Miramax, Sundance, and the Rise of the Independent Film*. New York: Simon & Schuster.

Perren, Alisa (2001). "Sex, Lies and Marketing: Miramax and the Development of the Quality Indie Blockbuster." *Film Quarterly* 55:2 (December 2001): 30–39.

5.1 Markets and Funds

The writings in this subcategory look at film festival markets and funds from a predominantly cultural perspective. Cultural diversity (instead of economic productivity and efficiency) is therefore at the heart of these reflections and analyses of the business side of festivals. Most authors display a concern for an inclusive cinema culture: stretching from first world national cinemas to cinema in developing countries, keeping standards of artistic quality high, and offering space for aesthetic experiments, adversary views or lifestyles, and marginal voices. Consequently, the hype and hustle surrounding the buying-and-selling at festivals, though considered inevitable, is more often than not discussed with a critical eye for its potentially corrupting effects of the festival ideal of fostering "true variety". Of particular interest are those studies that deal with film festivals' active role as *producer* of world cinema through programming and funding (Hediger, forthcoming; Steinhart 2006).

Chin, Daryl (1997). "Festivals, Markets, Critics: Notes on the State of the Art Film." *Performing Arts Journal* 19:1 (1997): 61–75.

Chin, Daryl, and Larry Qualls (2001). "Open Circuits, Closed Markets: Festivals and Expositions of Film and Video." *Performing Arts Journal* 23:1 (2001): 33–47.

Chin, Daryl, and Larry Qualls (1998). "To Market, to Market." *Performing Arts Journal* 20:1 (1998): 38–43.

Creton, Laurent (1997). *Cinéma et Marché*. Paris: Armand Colin / Masson.

Fallaux, Emile, Malu Halasa, and Nupu Press, eds. (2003). *True Variety: Funding the Art of World Cinema*. Rotterdam: International Film Festival Rotterdam.

Hediger, Vinzenz (forthcoming). "The Global Peripheral Festival Aesthetic Feedback Effect: The Film Festival as World Cinema Producer." *Cinema at the Periphery: Industries, Narratives, Iconography*. Eds. Dina Iordanova, David Martin-Jones, and Belen Vidal. Wayne State Univ. Press.

Perry, Simon (1981). "Cannes, Festivals and the Movie Business." *Sight & Sound* 50:4 (Autumn 1981): 226–232.

Qualls, Larry, and Daryl Chin (2004). "Three Blind Mice: Fairs, Festivals, Expositions." *Performing Arts Journal* 78 (2004): 62–71.

Scharres, Barbara (1990). "Still Number One? The Cannes International Film Festival and Market." *The Independent: Film and Video Monthly* 13:8 (1990): 16–19.

Steinhart, Daniel (2006). "Fostering International Cinema: The Rotterdam Film Festival, CineMart, and Hubert Bals Fund." *Mediascape* no. 2 (Spring 2006): 1–13.
<http://www.tft.ucla.edu/mediascape/Spring06_FosteringInternationalCinema.pdf> (7. Dec. 2008)

5.2 Distribution

When attempting to answer the question as to why film festivals exist, discussions tend to gravitate to the problem of distribution. In a competitive market that is driven by commercial objectives and moulded by the aggressive strategies of major film companies, it is difficult for non-mainstream films to find theatrical distribution. Film festivals provide several "answers" to this problem. Gideon Bachmann (2000) distinguishes between "wholesale" and "retail" events: the former act primarily as markets where sales agents sell films, the latter are essentially exhibitors (cf. also Mark Peranson's model of two festivals [Peranson 2008, section 1.1]). "Wholesale" festivals revolve around the business of niche cinema markets, which is risky, but potentially lucrative when sufficiently tuned into the specific needs of "quality" products (Biskind 2004; Perren 2001, section 5). "Retail" festivals, on the other hand, fulfil a local function, showing films not (yet) available in regular theatres to people from the region. With the increasing pressure on art house exhibition and simultaneous boom in mid-size and smaller film festivals, festivals themselves have become an alternative distribution method. Sales agents respond to the new situation by asking screening fees and revenues from ticket sales, putting pressure on the low-budget festival organizations. In the studies below these current trends are described and evaluated. Some suggest an expansion to a "festival acquisition model", in which films can be bought for distribution at film festivals (Bachmann 2000; Gaines 2008). Others speculate about the influence of digitalization on future distribution models (Gaines 2008; see also De Valck 2008, section 9.5).

Bachmann, Gideon (2000). "Insight into the Growing Festival Influence: Fest Vet Discusses 'Wholesale' and 'Retail' Events." *Variety.com* Aug. 28, 2000.
 <<http://www.variety.com/article/VR1117785609.html>>. (7. Dec. 2007)

Burgos, Sergi Mesonero (2008). "A Festival Epidemic in Spain." *Film International* 6:4 (2008): 8-14.

Gaines, Christian (2008a). "State of the Fest – Part One: Do Festivals Matter?" (20.08.2008) *The Circuit – Blog on Variety.com*.
 <<http://www.variety.com/blog/1390000339/post/1980031998.html>>. (7. Dec. 2008)

Gaines, Christian (2008b). "State of the Fest – Part Two: Things Gotta Change." (21.08.2008) *The Circuit – Blog on Variety.com*.
 <<http://www.variety.com/blog/1390000339/post/50032005.html>>. (7. Dec. 2008)

5.3 Service Guides for Professionals

For newcomers to the international film festival circuit, festivals are notoriously difficult places to find your way around. Filmmakers are burdened by a host of practical questions, ranging from how to submit films to festivals and increase chances of selection to using festivals to close distributions deals or find funding. For these "virgin" professionals service guides are published that offer "strategies for survival" or disclose "festival secrets". For those aiming to set up their own film festival, there are also several guides on the market. Besides giving practical information many of the guidebooks mentioned below include some historical background information. For academics, they are of interest mainly because of the revealing "human interest" look at the real life struggles of filmmakers, only a few of whom will find success.

- BFI (2002). *At a Cinema Near You: Strategies for Sustainable Local Cinema Development*. Baker, Robin, J. Ron Inglis, and Julia Voss. London: BFI.
<http://www.bfi.org.uk/filmtvinfo/publications/pub-rep-brief/pdf/acny_all.pdf>. (7. Dec. 2008)
- BFI (2001). *How to Set Up a Film Festival*. Eldridge, Pippa, and Julia Voss. London: BFI.
<<http://www.bfi.org.uk/filmtvinfo/publications/pub-rep-brief/pdf/how-filmfest.pdf>>. (7. Dec. 2008)
- Craig, Benjamin (2006). *Cannes: A Festival Virgin's Guide – Attending the Cannes Film Festival for Filmmakers and Film Industry Professionals*. 5th ed. London: Cinemagine Media.
- Craig, Benjamin (2004). *Sundance: A Festival Virgin's Guide – Surviving and Thriving in Park City at America's Most Important Film Festival*. 1st ed. London: Cinemagine Media.
- Falco, Sidney (1988). "Everything You Always Wanted to Know about Film Festivals (But Were Afraid to Ask)." *Films & Filming* no. 406 (July 1988): 22–23.
- Gaydos, Steven, ed. (1998). *The Variety Guide to Film Festivals: The Ultimate Insider's Guide to Film Festivals around the World*. A Variety Book. New York: Berkley Publ. Group.
- Gore, Chris (1999). *The Ultimate Film Festival Survival Guide*. Los Angeles, CA: Lone Eagle.
- Greuling, Matthias (2004). *Cannes, Venedig, Berlin: Die großen Filmfestivals: Ein Servicebuch für Filmer und Medienvertreter*. Norderstedt: Books on Demand.
- Holland, Christopher (2009). *Film Festival Secrets: A Handbook for Independent Filmmakers*. Austin, TX: Stomp Tokyo. <<http://www.filmfestivalsecrets.com/ddownload>>. (7. Dec. 2008)
- Langer, Adam (2000). *The Film Festival Guide: For Filmmakers, Film Buffs, and Industry Professionals*. Rev. ed. Chicago: Chicago Review Press.
- Nowlan, Robert A., and Gwendolyn Wright Nowlan (1988). *An Encyclopedia of Film Festivals*. Greenwich, CT: JAI Press.
- Stolberg, Shael (1998). *International Film Festival Guide*. Toronto: Festival Products.
- Tanner, Laurie Rose (2005). *Creating Film Festivals: Everything You Wanted to Know but Didn't Know Who to Ask*. San Francisco: Big Horse Inc.

5.4 Studies / Reports Related to Film Festival Research

This final subcategory in the business section contains institutional reports, overviews and directories of national or pan-national (EU) organizations that may be relevant to film festival research. The publications are predominantly quantitative in nature, listing numbers of festival admissions, accredited festivals and other data.

Aas, Nils Klevjer (1997). "Flickering Shadow: Quantifying the European Film Festival Phenomenon." (1997). (3. Jan. 2003).
<http://www.obs.coe.int/online_publication/expert/00001262.html.en>. (7. Dec. 2008)

AG Kurzfilm e.V. – Bundesverband Deutscher Kurzfilm, ed. (2006). *Kurzfilm in Deutschland: Studie zur Situation des kurzen Films*. Jahn, Michael, Christina Kaminski, and Reinhard W. Wolf. Dresden: AG Kurzfilm e.V., 2006. <http://www.ag-kurzfilm.de/shared/doc/upload/page/212/page_de_212.pdf>. (7. Dec. 2008)

British Council, ed. (1998). *Directory of international film and video festivals 1999 and 2000*. 10th ed. London: British Council.

FIAPF(2008). *FIAPF Accredited Festivals Directory / L'Annuaire des Festivals Accrédités par la FIAPF: 2008*. Federation Internationale des Associations des Producteurs de Films (FIAPF) / International Federation of Film Producers Associations, 2008.
<<http://www.fiapf.org/pdf/2008FIAPFDirectory.pdf>>. (7. Dec. 2008)

Internationale Kurzfilmtage Oberhausen, ed. (1997). *Die Zukunft der Filmfestivals - neue Bedingungen in der Informationsgesellschaft: Ideen, Vorschläge, Diskussionen*. Protokoll und Dokumentation der Konferenz 27.-28. April 1997, 43. Ed. Angela Haardt. Oberhausen.

Samlowski, Wolfgang, ed. (2008). *International Guide Film-Video-Festivals 2009*. 16th ed. Berlin: Vistas.

[nach oben / back to top](#)

6. Trans/National Cinemas

As the concept of the nation state has increasingly come under attack, cinema studies have slowly adopted this approach and strive to think through the concept and different possibilities of the trans/national in cinema. Film scholars in the field argue, for instance, for a kind of European film studies that provides a new narrative beyond the distinct study of singular national cinemas (all opposed to Hollywood). Thomas Elsaesser (2005, section 1.1) emphasizes the different ways in which film production as well as film reception transcend borders and, thus, call for an account of the transnational in film.

Film festivals are the platforms where new national waves can be discovered (cf. Nichols 1994, section 8). Or as Owen Evans suggests, film festivals (in Europe) are "loci of cultural dialogue between Hollywood and the rest of the world's cinema" (2007: 24, section 1.1). What needs to be taken into account when stating this, are the power differences between the (Western) film festival circuit and national cinema/"world cinema" (Stringer 2001, section 3). In the last few years, scholars have started to analyze how film festivals (in the West) have served as cultural taste-makers for global cinema, which have had (and still have) significant influence on the global film markets. This is true, for instance, for the marketing of African (Diawara 1993, section 6.3), Iranian (Nichols 1994, section 8; Nichols 1994, section 1.1) or Korean cinema (AHN 2008a, b) in Western arthouse cinemas. In several cases, the argument goes, the festival circuit's taste and the awards/rewards coming with it have influenced non-Western filmmakers in their careers and potentially led them to produce for the festival circuit rather than for their region or according to (an imagined) artistic integrity (Stringer 2001, section 3). Along with the criticism of the festival circuit for influencing (un-acknowledged) the production of trans/national cinema comes the call to look critically at the impact that film

festivals – and the writing of film reviews and criticism that comes at their tails – have on film history (cf. Stringer 2001: 135, section 3; Stringer 2003, section 1.1; Zhang 2002, section 6.2).

We have subdivided section 6 "Trans/National Cinema" in order to map out the different regions that have been studied in this context and to try and account for the differences that have been highlighted in the respective pieces.

6.1 Europe

The question of trans/national cinema and the film festival circuit's impact on it does not stop at Europe. As the cradle of film festivals, Europe's encounter with trans/national relations between film and their showcases for (inter)national competition is as old as the festival phenomenon. Lucy Mazdon investigates the role of the Cannes festival as a transnational space (2006) and its relationship to French cinema (2007). The meaning of Cannes for German film (Fründt/Lepel 1987) or Hollywood (Jungen 2008, section 4) has also been scrutinized. Several historical studies with a focus on film history during the Cold War era also give insight into the history (of the study) of European film and the way it was discussed across borders at certain international film festivals, which did not conform to the general division of Western and Eastern bloc politics/art (Karl 2007; Kötzing 2007; Moine 2007, all in section 1.2). A special chapter in this history is the analysis of trans- or intra-national discussions of German film on either side of the Wall: East German children's film at the Berlinale (Felsmann 2002), East German film at Oberhausen (Kuhlbrodt 2005), and discussions of (Western) international film in Leipzig (Martini 2007; Kötzing 2004, both section 10; Kötzing 2007, section 1.2)

Felsmann, Klaus-Dieter (2002). "Eine feste Bank: DEFA-Kinderfilme in 25 Berlinale-Jahren." *apropos Film 2002: Das Jahrbuch der DEFA-Stiftung*. Ed. DEFA-Stiftung. Berlin: Bertz. pp. 190–198.

Hofstede, Bart (2000). "Hoofdstuk 4: Filmfestivals en het Succes van Nederlandse films in het Buitenland." *De Nederlandse Cinema Wereldwijd: De Internationale Positie van de Nederlandse Film*. Amsterdam: Boekmanstudies. pp. 101–129.

Hofstede, Bart (2000). *In het Wereldfilmstelsel: Identiteit en Organisatie van de Nederlandse film sedert 1945*. Dissertation. Delft: Eburon.

Fründt, Bodo, and Bernd Lepel. (1987). *Träume unter goldenen Palmen / Dreams beneath the Golden Palms: Der deutsche Film auf dem Internationalen Filmfestival in Cannes / German Films at the International Film Festival in Cannes*. (Bilingual edition) Ed. Eberhard Junkersdorf and Deutsche Export-Union des Deutschen Films e.V. München. Ebersberg: Ed. Achteinhalb.

Kuhlbrodt, Dietrich (2005). "DEFA-Filme in Oberhausen: Rückblick auf fünfzig Jahre." *apropos Film 2005: Das Jahrbuch der DEFA-Stiftung*. Ed. DEFA-Stiftung. Berlin: Bertz+Fischer. pp. 106–118.

Mazdon, Lucy (2007). "Transnational 'French' Cinema: The Cannes Film Festival." *Modern and Contemporary France* 15: 1 (2007):9–20.

Mazdon, Lucy (2006). "The Cannes Film Festival as Transnational Space." *Post Script* 25:2 (2006): 19–30.

6.2 Asia

The pieces in this section look at several aspects of the transnational nature of the film festival circuit in relation to Asia and Asian cinema.

Soyoung Kim highlights the political and cultural context of the emergence of several film festivals in South Korea in the 1990s. Kim explains that there are three different categories of festivals: 1) state/local government-organized film festivals (e.g. *Pusan International Film Festival [PIFF]* and *Puchon International Fantastic Film Festival [PiFan]*), 2) corporate-sponsored festivals (*Q Channel Seoul Documentary Film and Video Festival*) and 3) festivals organized by activist groups (*Seoul Women's Film Festival*; *Seoul Queer Film and Video Festival*; *Human Rights Watch Film Festival*) (Kim 1998: 175, section 9.1). In her analysis, Kim gives insights into the relation between the launch of several film festivals in the context of a general cine-mania and the identity formation of new activists as well as a postmodern Korean identity. Kim's piece offers a great contextualization for further analyses by SooJeong Ahn who looks at the development of PIFF and its strategic moves to establish a hub for Korean cinema, as well as Asian cinema in general, to enter a global market (Kim 1998: 183, section 9.1; Ahn 2008a, b; Ahn forthcoming).

Several other scholars have taken a look at the impact the international film festival circuit has had on the acknowledgement, praise and economic exploitation of Asian film (cf. Stringer 2001, section 3): with the perspectives on Chinese Cinema (Zhang 2002), Hong Kong Cinema (Wong 2007), and Taiwan Cinema (Wu 2007).

Ahn, SooJeong (2008a). "The Pusan International Film Festival 1996-2005: South Korean Cinema in Local, Regional, and Global Context." Dissertation. Nottingham: University of Nottingham, Faculty of Arts, School of American and Canadian Studies, Institute of Film Studies. (Jun. 2008).

<http://etheses.nottingham.ac.uk/archive/00000513/01/AHN_etheses_all.pdf>. (7. Dec. 2008)

Ahn, SooJeong (2008b). "Re-imagining the Past: Programming South Korean Retrospectives at the Pusan International Film Festival." *Film International* 6:4 (2008): 24–33.

Ahn, SooJeong (forthcoming). "Placing South Korean Cinema into Pusan International Film Festival: Programming Strategy in the Global/Local Context." *What a Difference a Region Makes: Cultural Studies and Cultural Industries in North-East Asia*. Eds. Chris Berry, Darren Aoki, and Nicola Liscutin. Hong Kong: Hong Kong Univ. Press.

Ahn, SooJeong (forthcoming). "Re-mapping Asian Cinema: The Tenth Anniversary of PIFF in 2005." *Cinemas, Identities and Beyond*. Eds. Ruby Cheung and David Fleming. Newcastle upon Tyne: Cambridge Scholars Publishing.

Tan Ye and Zhang Yimou (2000). "From the Fifth to the Sixth Generation: Interview with Zhang Yimou." *Film Quarterly* 53:2 (1999/2000): 2–13.

Wong, Cindy Hing-Yuk (2007). "Distant Screens: Film Festivals and the Global Projection of Hong Kong Cinema." *Hong Kong Film, Hollywood and New Global Cinema: No Film Is an Island*. Eds. Gina Marchetti, and Tan See Kam. London/New York: Routledge. pp. 177–192.

Wu, Chia-chi (2007). "Festivals, Criticism and International Reputation of Taiwan New Cinema." *Cinema Taiwan: Politics, Popularity, and State of the Arts*. Eds. Darrell William Davis, and Ru-shou Robert Chen. Abingdon: Routledge. pp. 75-91.

Zhang, Yingjin (2002). "Chinese Cinema and Transnational Cultural Politics: Reflections on Film Festivals, Film Productions, and Film Studies." *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema*. Ann Arbor, MI: Center for Chinese Studies. pp. 15–42.

6.3 Africa

This section assembles articles focusing on African cinema and African film festivals and their place within the international film festival circuit. The publications here focus on the two oldest film festivals on the African continent: *Les Journées Cinématographiques de Carthage (JCC) / Carthage Film Festival* and *Festival Panafricain du Cinéma et de la Télévision de Ouagadougou (FESPACO)*. These two festivals, both taking place biannually in alternating years, have showcased and promoted African film regionally and internationally. This seemingly positive outcome, however, also has a drawback for the African film market which lacks an infrastructure, argues Manthia Diawara (1993). With the raised profile of African cinema, the marketing of these films became the dominant purpose of the larger (i.e. mostly Western) festival system. With better connections to established (Western) film markets, festivals for or (among others) featuring African film in Europe or North America become more important for filmmakers as an infrastructure of film production and distribution has failed to establish itself at home in Africa. This in turn, leaves the former spokes-festivals for African film, Carthage and Ouagadougou, in the dilemma not to be able to feature prestigious new African productions (Diawara 1993, 1994; Ruoff 2008; cf. Turan 2002: chapter on FESPACO, pp. 65-80, section 1).

Bachmann, Gideon (1973). "In Search of Self-Definition: Arab and African Film at the Carthage Film Festival (Tunis)." *Film Quarterly* 26: 3 (Spring 1973): 48–51.

Diawara, Manthia (1994). "On Tracking World Cinema: African Cinema at Film Festivals." *Public Culture* 6:2 (1994): 385–396.

Diawara, Manthia (1993). "New York and Ouagadougou: The Homes of African Cinema." *Sight & Sound* 3:11 (1993): 24–26.

Ruoff, Jeffrey (2008). "Ten Nights in Tunisia: Les Journées Cinématographiques de Carthage." *Film International* 6:4 (2008): 43–51.

6.4 The Middle East

The relationship between the film festival circuit and cinema from/in the Middle East has seldom been studied. Bill Nichols developed his study of reception patterns at film festivals and the "discovery" of new cinemas using the example of Iranian cinema (Nichols 1994, section 1.1; Nichols 1994, section 8). Jeffrey Ruoff has described the Carthage Film Festival as a festival focused on the promotion of Arab (and African) film (Ruoff 2008, section 6.3). Azadeh Farahmand (2002, 2006) has presented a very detailed analysis. Farahmand takes the increasing attention paid to Iranian cinema since the 1990s as a starting point to examine how socio-economic factors and institutional politics, especially those facilitated through international film festivals contribute to the production and elevation of films and national cinema. Key issues she touches on are the problem of censorship, (inter)national financing of film productions through the film festival circuit, and political negotiations via cultural exchange (Farahmand 2002).

Farahmand, Azadeh (2006). "At the Crossroads: International Film Festivals and the Constitution of the New Iranian Cinema." Dissertation. Los Angeles: University of California, Film and Television. (2006).

<<http://proquest.umi.com/pqdweb?did=1317311961&sid=1&Fmt=2&clientId=79356&RQT=309&VName=PQD>>. (7. Dec. 2008)

Farahmand, Azadeh (2002). "Perspectives on Recent (International Acclaim for) Iranian Cinema." *The New Iranian Cinema: Politics, Representation and Identity*. Ed. Richard Tapper. London: I.B. Tauris. pp. 86–108.

6.5 South America

We found only one article explicitly dealing with the transnational quality of film festivals in relation to South America. Julianne Burton stresses the impact of the political, left wing Italian film festival in Pesaro on the circulation of South American cinema in Europe and North America in her 1975 festival report.

Burton, Julianne (1975). "The old and the new: Latin American cinema at the (last?) Pesaro Festival." *Jump Cut: A Review of Contemporary Media* no. 9 (1975): 33–35.

<<http://www.ejumpcut.org/archive/onlinessays/JC09folder/PesaroReport.html>>. (7. Dec. 2008)

[nach oben / back to top](#)

7. Programming

Programming or curating is an aesthetic practice and an essential part of film culture that can be found in film clubs, program/arthouse cinemas, in exhibition contexts and most obviously in film festivals (Klippel 2008). Surprisingly the practice of programming is one that – like film festivals – has been neglected for study until very recently.

The vast majority of the pieces addressing the issue of programming assembled here are written from a practical point of view. They aim to explain the decision-making processes at work during the act of programming behind the scenes of film festivals (Krach 2003; Thomson 2003), explicate the ideas and ideals of curators: Many are written by curators themselves (Czach 2004; Givanni 2004; Haslam 2004; Marks 2004; Sandlos 2004; Schulte-

Strathaus 2004, 2008; Straayer/Waugh 2005, section 9.1.1); others are interviews with curators (Gramann 2008; Gregor/Gregor 2008; Han/Morohoshi 2004; Noll Brinkmann 1990) or biographies (Heijs/Westra 1996).

Beyond the specifics of the act of programming, there are more general concerns addressed. The context of film programming and film reception plays an important role for programmers (Lehrer 1999). On a broader scale the analysis of programming also gives insights into (economic) exploitation strategies that can be found in the dealings of film festivals, by industry and festival alike (Stringer 2003a, b), and how this influences film criticism, scholarship and canon formations (Stringer 2003, section 1.1; see also June 2004, section 9.1.1)

Czach, Liz (2004). "Film Festivals, Programming, and the Building of a National Cinema." *The Moving Image* 4:1 (2004): 76–88.

Givanni, June (2004). "A Curator's Conundrum: Programming 'Black Film' in 1980s–1990s Britain." *The Moving Image* 4:1 (2004): 60–75.

Gramann, Karola (2008). "'Man nehme...': Ein Gespräch mit Heide Schlüpmann." *"The Art of Programming": Film, Programm und Kontext*. Ed. Heike Klippel. Münster: LIT. pp. 127–140.

Gregor, Erika and Ulrich Gregor (2008). "Every Time the Curtain is Going Up, We are Hoping and Longing... Talking to Dina Iordanova." *Film International* 6:4 (2008): 72–76.

Han, Ju Hui Judy, and Marie K. Morohoshi (1998). "Creating, Curating, and Consuming Queer Asian American Cinema." *Q & A: Queer in Asian America*. Eds. David L. Eng, and Alice Y. Hom. Philadelphia: Temple Univ. Press. pp. 81–94.

Haslam, Mark (2004). "Vision, Authority, Context: Cornerstones of Curation and Programming." *The Moving Image* 4:1 (2004): 48–59.

Heijs, Jan, and Frans Westra (1996). *Que Le Tigre Danse: Huub Bals een Biografie*. Amsterdam: Otto Cramwinckel.

Klippel, Heike, ed. (2008). *"The Art of Programming": Film, Programm und Kontext*. Münster: LIT.

Krach, Aaron (2003). "Unlocking the Secret of the Screening Committee." *The Independent: Film and Video Monthly* 26:3 (2003): 44–46.

Lehrer, Jeremy (1999). "But Will It Play in Peoria: Two Festival Curators Assess the Audience for Experimental Media Today." *The Independent: Film and Video Monthly* 22:6 (1999): 28–31.

Marks, Laura U. (2004). "The Ethical Presenter: Or How to Have Good Arguments over Dinner." *The Moving Image* 4:1 (2004): 35–47.

Noll Brinkmann, Christine (1990). "The Art of Programming: An Interview with Alf Bold, July 1989." *Millennium Film Journal* 23/24 (1990): 86–100.

Sandlos, Karyn (2004). "Curating and Pedagogy in the Strange Time of Short Film and Video Exhibition." *The Moving Image* 4:1 (2004): 17–33.

Schager, Nick (2006). "The Short Story at Sundance: Behind the Scenes with the Short Film Programmers." *The Independent: Film and Video Monthly* 29:1 (2006): 32–35.

Schulte-Strathaus, Stefanie (2008). "Andere Filme anders zeigen: Kino als Resultat filmischen Denkens." *"The Art of Programming": Film, Programm und Kontext*. Ed. Heike Klippel. Münster: LIT. pp. 89–103.

Schulte-Strathaus, Stefanie (2004). "Showing Different Films Differently: Cinema as a Result of Cinematic Thinking." *The Moving Image* 4:1 (2004): 1–16.

Stringer, Julian (2003a). "Neither One Thing nor the Other: Blockbusters at Film Festivals." *Movie Blockbusters*. Ed. Julian Stringer. London/New York: Routledge. pp. 202–213.

Stringer, Julian (2003b). "Raiding the Archive: Film Festivals and the Revival of Classic Hollywood." *Memory and Popular Film*. Ed. Paul Grainge. Manchester: Manchester Univ. Press. pp. 81–96.

Thomson, Patricia (2003). "Clutterbusters: Programmers at Five Leading Festivals Expound on Heady Process of Selecting Films." *Variety.com* 18 Aug. 2003.
<<http://www.variety.com/article/VR1117891042.html>>. (7. Dec. 2008)

[nach oben / back to top](#)

8. Reception: Audiences, Communities and Cinephiles

The issue of programming is intimately connected to the issue of reception. Curators imagine a certain program and by doing so envision a way to highlight, promote and contextualize a film. The program, however, is also dependent on the audience and its actual reception. Film festivals offer a framework which generates certain audience expectations; with their program festival programmers (often) try to encourage the active reception of the audience (cf. Klippel 2008: 10). Some scholars and curators would even go so far as to say that programming means not (only) programming films but "programming the public" (Fung 1999, section 9.1.1). They point to the fact that programming directly influences the constituency of the audience – although no one can foresee what audience reaction and outcome a certain program will have (Stringer 2008).

The specific reception environment created by film festivals is largely defined by the event nature of the festival. While cinema attendance is often bemoaned as declining, festival attendances across-the-board are reported as going up. The possibility to see something first, or something one cannot see elsewhere, something unexpected – maybe even the added possibility to see a film star – brings people to the festival (cf. Reichel-Heldt 2007, section 1.1; cf. De Valck 2005).

For specialized festivals, the general feeling of belonging to a group, a cinephile community, is heightened by identity cues. Audience members of horror genre festivals (cf. Stringer 2008) or queer film festivals, to name just two examples, share a common interest that goes beyond film (or even a genre of film) in general. They meet with like-minded viewers, sometimes the subcultural community, when congregating at a festival screening. Such a specific context

adds to the special nature of the reception setting. In a queer film festival, this might even result in critical, communal counter-readings of films (cf. Searle 1996, section 9.1.1). In a general sense, the setting and the programming structure of the event can induce a focused form of reception (discovering form, inferring meaning) which brings about "new cinemas" (Nichols 1994).

Armatage, Kay (2008a). "Screenings by Moonlight." *Film International* 6:4 (2008): 34–40.

Armatage, Kay (2008b). "Sidebar: Traveling Projectionist Films." *Film International* 6:4 (2008): 41–42.

De Valck, Marijke (2005). "Drowning in Popcorn at the International Film Festival Rotterdam? The Festival as a Multiplex of Cinephilia." *Cinephilia: Movies, Love and Memory*. Eds. Marijke de Valck, and Malte Hagener. Amsterdam: Amsterdam Univ. Press. pp. 97–109.

Frohlick, Susan (2005). "'That Playfulness of White Masculinity': Mediating Masculinities and Adventure at Mountain Film Festivals." *Tourist Studies* 5:2 (2005): 175–193.

Nichols, Bill (1994). "Discovering Form, Inferring Meaning: New Cinemas and the Film Festival Circuit." *Film Quarterly* 47:3 (1994): 16–30.

Rosenbaum, Jonathan (2003). "Sampling in Rotterdam." *Movie Mutations: The Changing Face of World Cinephilia*. Eds. Jonathan Rosenbaum, and Adrian Martin. London: British Film Institute. pp. 52–60.

Stringer, Julian (2008). "Genre Films and Festival Communities: Lessons from Nottingham, 1991-2000." *Film International* 6:4 (2008): 53–59.

[nach oben / back to top](#)

9. Specialized Film Festivals

The vast proliferation of film festivals and the differentiation of film markets contribute to the development of specialized film festivals. There are a number of categories according to which these festivals can be grouped. The choice of our categories here is founded on basic elements which differentiate films and thus their showcase festivals as such. There are, for instance, festivals for long or short films, for features or documentaries, for animation or experimental films. Yet there are also other qualities that cluster films by way of a special programming profile of a festival: there are festivals that choose films not only according to their length, format or style, but rather according to a theme or context. Furthermore, not all specialized festivals have been studied yet, thus, our categorization is influenced by the texts available.

9.1 Identity-Based Festivals

The largest group of available research on specialized film festivals is dedicated to identity-based film festivals. Thus, this is the group located at the top of the list. As becomes visible in this list, there has been great interest in queer film festivals as well as women's film festivals.

It is not surprising that this is the case considering the identity debates in feminist and queer activism and theory. Many of the pieces on queer film festivals are not only interesting to researchers of the queer theories or subcultural fields. Rather, these pieces can contribute to general discussions of the relation between film festivals and their cinephile communities, reception contexts and programming.

Apart from women's and queer film festivals there exists a wide range of other identity-based film festivals – which have not (often) been specifically studied as such. There are pieces, however, that deal with examples such as the Jewish film festival (Galliner 2004, section 10), black American film festivals, Asian (American) film festivals etc.

Kim, Soyoung (2003). "The Birth of the Local Feminist Sphere in the Global Era: 'Trans-Cinema' and *Yosongjang*." *Inter-Asia Cultural Studies* 4:1 (2003): 10–24.

Kim, Soyoung (1998). "'Cine-Mania' or Cinephilia: Film Festivals and the Identity Question." *UTS Review: Cultural Studies und New Writing* 4:2 (1998): 174–187.

9.1.1 LGBT / Queer Film Festivals

As identity-based festivals, queer film festivals have a specific relationship to the audience they are catering to. More specifically, most of these festivals have had a strong connection to the political and social movement behind the lesbian and gay/queer agenda and try to maintain this relationship between cultural event and political framework (Jusick 2004; Stryker 1996; Ommert/Loist 2008). Because of this history, queer film festivals have a strong tradition of a nuanced critical inquiry into the interconnections of cultural event management, community politics, nation state politics, funding and marketing strategies, organizational structures (cf. Rhyne 2007; Zielinski 2008).

Resulting from this is a cluster of pieces that deal with the relationship between film festivals and communities, focusing on the mutual formative processes between the two actors (festival and community/audience) (Gamson 1996; Rich 1993, 1999), and constantly updating the question of necessity (Schulman 1994). A strongly connected issue is the one of representation of the group/subculture in the films of the so-called (New) Queer Cinema and at the LGBT/queer film festivals (Rich 1993, 1999; Hohenberger/Jurschik 1994; Stryker 1996; Siegel 1998; Woitschig 2001; Loist 2008).

As a field that has been under more scrutiny than most other specialized festivals there has also been the attempt to show the dialog between the numerous actors at play in a festival. The three-part instalment of a *GLQ* forum on Queer Film and Video Festivals approached the current queer festival landscape from the side of curators, critics/scholars, and filmmakers (Straayer/Waugh 2005, 2006, 2008).

In the general film festival discussion a neglected field (except for the attempt by Stringer 2008), the concept of the (counter) public sphere has been discussed in much detail in relation to LGBT film festivals (Rich 1993; KIM S. 1998; dossier ed. by Patricia White 1999; KIM S. 2003; Perspex 2006; Gorfinkel 2006; KIM J. 2007; Ommert/Loist 2008). As an extension of this discussion, special aspects such as spatial elements of queer film festival have been scrutinized (Brooke 1998, Zielinski 2008).

Becker, Edith (1992). "The New York Lesbian and Gay Experimental Film Festival." *Jump Cut: A Review of Contemporary Media* no. 37.
<<http://www.ejumpcut.org/archive/onlinessays/JC37folder/NYexptlGayLesFest.html>>.
(7. Dec. 2008).

Berry, Chris (1999a). "My Queer Korea: Identity, Space, and the 1998 Seoul Queer Film & Video Festival." *Intersections: Gender, History and Culture in the Asian Context* 2 (1999).
<<http://intersections.anu.edu.au/issue2/Berry.html>>. (23. Nov. 2008)

Berry, Chris (1999b). "Bangkok's Alternative Love Film Festival Raided: Chris Berry interviews Sopawan Boonimitra." *Intersections: Gender, History and Culture in the Asian Context* 2 (1999). <<http://intersections.anu.edu.au/issue2/Sidebar.html>>. (23. Nov. 2008)

Brooke, Kaucyila (1998). "Dividers and Doorways: How to (De)Personalize Your Lifestyle with Architectural Details." *Jump Cut: A Review of Contemporary Media* no. 42 (1998): 50–57. <<http://www.ejumpcut.org/archive/onlinessays/JC42folder/DividersDoorways.html>>.
(7. Dec. 2008)

Clarke, Eric O. (1999). "Queer Publicity at the Limits of Inclusion." [Queer Publicity: A Dossier on Lesbian and Gay Film Festivals]. *GLQ: A Journal of Lesbian and Gay Studies* 5:1 (1999): 84–89.

Fung, Richard (1999). "Programming the Public." [Queer Publicity: A Dossier on Lesbian and Gay Film Festivals]. *GLQ: A Journal of Lesbian and Gay Studies* 5:1 (1999): 89–93.

Gamson, Joshua (1996). "The Organizational Shaping of Collective Identity: The Case of Lesbian and Gay Film Festivals in New York." *Sociological Forum* 11:2 (1996): 231–261.

Gorfinkel, Elena (2006). "Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere." *Framework* 47:2 (2006): 59–86.

Grundmann, Roy (1992). "Politics Esthetics Sex: Queer Films and Their Festivals." *Cineaste* 19:1 (1992): 50–52, 62.

Hohenberger, Eva, and Karin Jurschick (1994). "As women, as people of color, as lesbians...: Diskussionen und Filme über *race* und *gender* bei den Gay and Lesbian Film Festivals in New York und San Francisco 1993." *Frauen und Film* 54/55 (1994): 149–164.

June, Jamie L. (2004). "Defining Queer: The Criteria and Selection Process for Programming Queer Film Festivals." *CultureWork* 8:2 (2004).
<<http://aad.uoregon.edu/culturework/culturework26.html>>. (7. Dec. 2008)

Jusick, Stephen Kent (2004). "Gay Art Guerrillas: Interview with Jim Hubbard and Sarah Schulman." *That's Revolting! Queer Strategies for Resisting Assimilation*. Ed. Matt Bernstein [Mattilda] Sycamore. Brooklyn: Soft Skull Press. pp. 39–58.

KIM Jeongmin (2007). "Queer Cultural Movements and Local Counterpublics of Sexuality: A Case of Seoul Queer Films and Videos Festival." Transl. Sunghye Hong. *Inter-Asia Cultural Studies* 8:4 (2007): 617–633.

Loist, Skadi (2008). "Frameline XXX: Thirty Years of Revolutionary Film: Der Kampf um queere Repräsentationen in der Geschichte des San Francisco International LGBT Film Festival." *Medien – Diversität – Ungleichheit: Zur medialen Konstruktion sozialer Differenz*. Eds. Ulla Wischermann, and Tanja Thomas. Wiesbaden: VS Verlag für Sozialwissenschaften. pp. 163–181.

Olson, Jenni (2002). "Film Festivals." *glbtq: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture* (2002). <www.glbtq.com/arts/film_festivals.html>. (7. Dec. 2008)

Ommert, Alek, and Skadi Loist (2008). "*featuring interventions*: Zu queer-feministischen Repräsentationspraxen und Öffentlichkeiten." *Im Zeichen des Geschlechts: Repräsentationen – Konstruktionen – Interventionen*. Eds. Celine Camus, Annabelle Hornung, Fabienne Imlinger, Milena Noll, and Isabelle Stauffer. Königstein/Taunus: Ulrike Helmer. pp. 124–140.

Peach, Ricardo (2005). "Queer Cinema as a Fifth Cinema in South Africa and Australia." Dissertation. Sydney: Univ. of Technology, Faculty of Humanities and Social Sciences. (March 2005). <<http://epress.lib.uts.edu.au/dspace/bitstream/2100/425/5/02whole.pdf>>. (7. Dec. 2008)

Perspex (2006). "The First Asian Lesbian Film and Video Festival in Taipei Celebrates a New Form of Social Activism." *Inter-Asia Cultural Studies* 7:3 (2006): 527–532.

Rhyne, Ragan (2007). "Pink Dollars: Gay and Lesbian Film Festivals and the Economy of Visibility." Dissertation. New York: New York Univ., Department of Cinema Studies. (Jan. 2007).

Rich, B. Ruby (1999). "Collision Catastrophe Celebration: The Relationship between Gay and Lesbian Film Festivals and Their Publics." [Queer Publicity: A Dossier on Lesbian and Gay Film Festivals]. *GLQ: A Journal of Lesbian and Gay Studies* 5:1 (1999): 79–84.

Rich, B. Ruby (1993). "Reflections on a Queer Screen." *GLQ: A Journal of Lesbian and Gay Studies* 1:1 (1993): 83–91.

Said, Roiya Zahara (forthcoming/2009). "The De-Fusion of Good Intentions: Notes on Outfest's Queer of Color Film Festival." *GLQ: A Journal of Lesbian and Gay Studies* 15:3 (2009): forthcoming.

Schulman, Sarah (1994). "What is the Role of Gay Film Festivals?" *My American History: Lesbian and Gay Life during the Reagan/Bush Years*. New York: Routledge. pp. 253–255.

Searle, Samantha (1997). *Queer-ing the Screen: Sexuality and Australian Film and Television*. St. Kilda: Australian Teachers of Media (ATOM).

Searle, Samantha (1996). "Film and Video Festivals: Queer Politics and Exhibition." *Meanjin* 55:1 (1996): 47–59.

Siegel, Marc (1997). "Spilling out onto Castro Street." *Jump Cut: A Review of Contemporary Media* no. 41 (1997): 131–136. <<http://www.ejumpcut.org/archive/onlinessays/JC41folder/OnCastroStreet.html>>. (10. Nov. 2006)

Straayer, Chris, and Thomas Waugh, eds. (2008). "Queer Film and Video Festival Forum, Take Three: Artists Speak Out." [Contributions by Bill Basquin, Maureen Bradley, Q. Allan Brocka, Olivier Ducastel, Su Friedrich, Barbara Hammer, Jacques Martineau, and Onir] *GLQ: A Journal of Lesbian and Gay Studies* 14:1 (2008): 121–137.

Straayer, Chris, and Thomas Waugh, eds. (2006). "Queer Film and Video Festival Forum, Take Two: Critics Speak Out." [Contributions by Juan A. Suárez, Yves Lafontaine, Yau Ching, M. R. Daniel, José Gatti, Joel David, Ragan Rhyne, and B. Ruby Rich] *GLQ: A Journal of Lesbian and Gay Studies* 12:4 (2006): 599–625.

Straayer, Chris, and Thomas Waugh, eds. (2005). "Queer Film and Video Festival Forum, Take One: Curators Speak Out." [Contributions by Michael Barrett, Charlie Bourdeau, Suzy Capo, Stephen Gutwilig, Nanna Heidenreich, Liza Johnson, Giampaolo Marzi, Dean Otto, Brian Robinson, and Katharine Setzer] *GLQ: A Journal of Lesbian and Gay Studies* 11:4 (2005): 579–603.

Stryker, Susan (1996). "A Cinema of One's Own: A Brief History of the San Francisco International Lesbian & Gay Film Festival." *The Ultimate Guide to Lesbian & Gay Film and Video*. Ed. Jenni Olson. New York: Serpent's Tail. pp. 364–370.

White, Patricia, ed. (1999). "Queer Publicity: A Dossier on Lesbian and Gay Film Festivals." *GLQ: A Journal of Lesbian and Gay Studies* 5:1 (1999): 73–93.

Woitschig, Britta Madeleine (2001). "Raus aus dem Klischee: Transgender-Filmfestivals seit 1996 als selbstbestimmte Darstellung trans- und intersexueller Lebensformen." *Querschnitt – Gender Studies: Ein interdisziplinärer Blick nicht nur auf Homosexualität*. Eds. Paul M. Hahlbohm, and Till Hurlin. Kiel: Ludwig. pp. 182–201.

Zielinski, Ger (Aug. 2008). "Furtive, Steady Glances: On the Cultural Politics of Lesbian and Gay Film Festivals." Dissertation. Montreal: McGill Univ., Department of Art History and Communication Studies.

9.1.2 Women's Film Festivals

Considering the impact feminist activism and theory has had on film theory, it is surprising that women's film festivals have not been analyzed as much as, say, queer film festivals. The pieces listed here focus on different issues related to women's film festivals. As is true for festival journalism in general, several articles provide a review of the films shown at these festivals interspersed with descriptions and analyses of the structures, concepts and practices of the festivals (Brauerhoch 1987; Hammer 1998; Hiller/Holy 1976; Huang 2003).

Beyond these historical snapshots of the women's film festival landscape, a few articles look at the historical contexts which informed and necessitated the establishing of women's film festivals: Melinda Barlow (2003) sketches the history of the *New York Women's Video Festival* established in the 1970s; and Eva Hohenberger and Karin Jurschick (1994) take stock of the first ten years of Cologne's Women's Film Festival *Feminale* and its concept of bringing feminist film theory and women's films together in a festival in the 1980s. Soyoung Kim and Yu Shan Huang provide insight into the concept of (women's) film festivals as alternative public spheres in the Asian context, South Korea and Taiwan respectively (Kim, S.

1998, 2003, section 9.1; Huang 2003). While the Asian context offers utopian visions of a political public sphere called film festival, a book reconstructs the history of the discontinued Swiss women's cine-club project *Frauenfilmtage Schweiz* and discusses the reason of the decline of this women's film festival and its possible link to the shift in the feminist movement (Quetting 2007).

Barlow, Melinda (2003). "Feminism 101: The New York Women's Video Festival, 1972–1980." *Camera Obscura* 18:3 (2003): 3–38.

Brauerhoch, Annette (1987). "Jenseits der Metropolen: Frauenfilmfestivals in Créteil und Dortmund." *Frauen und Film* no. 42 (1987): 94–100.

Hammer, Barbara (1998). "Turning 20: The Festival International de Films de Femmes de Créteil." *The Independent: Film and Video Monthly* 21:7 (1998): 18–19.

Hiller, Eva, and Renate Holy (1976). "festival of women's films new york 1976." *Frauen und Film* no. 10 (1976): 49.

Hohenberger, Eva, and Karin Jurschick (1994). "Zehn Jahre *Feminale*: Zehn Jahre feministischer Film." *Blaue Wunder: Neue Filme und Videos von Frauen 1984 bis 1994*. Ed. Eva Hohenberger. Hamburg: Argument-Verl. pp. 7–17.

Huang, Yu Shan (2003). "'Creating and Distributing Films Openly': On the Relationship Between Women's Film Festivals and the Women's Rights Movement in Taiwan." *Inter-Asia Cultural Studies* 4:1 (2003): 157–158.

Hüchtker, Ingrid (1992). "Die verfluchte, die geliebte Öffentlichkeit: Pressearbeit für ein Frauen-Film-Festival (Ein Fallbeispiel mit Conclusio)." *Femina Publica: Frauen — Öffentlichkeit — Feminismus*. Ed. Gruppe Feministische Öffentlichkeit. Köln: PapyRossa. pp. 203–218.

Quetting, Esther, ed. (2007). *Kino Frauen Experimente*. Marburg: Schüren.

9.2 Genre-Based Festivals

The festivals under this category select their films according to what can be called "genre" distinctions in the broadest sense.

a) film genre: fantasy, science fiction, horror, crime (cf. Stringer 2008, section 8).

b) stylistic or narrative character: animation, experimental (Becker 1992, section 9.1.1), fiction, documentary (Kötzing 2004, Martini 2007, both section 10), silent film (Sørenssen 2008) or

c) length: short film (Kelly 2000; AG Kurzfilm 2006, section 5.4; cf. Reichel-Heldt 2007, section 1.1; Hedling 2008, section 9.3);

Kelly, Andrew (2000). "Briefly Encountering Short Films: Reflections on Running a Film Festival 1994-99." *Journal of Media Practice* 1:2 (2000): 108–113.

Sørenssen, Bjørn (2008). "Le giornate del cinema muto: Pordenone." *Film International* 6:4 (2008): 77-81.

9.3 National or Regional Showcases

Traditionally film festivals have been influenced by, or only exist due to, geopolitics. Festivals do not only showcase films an audience would otherwise not have a chance to see. The film festival circuit as an alternative distribution network has a strong influence on the status of a film, the attention it receives and potentially the commercial life it has. Thus, many regional festivals – financed by the regional municipalities – are expected to weigh in their influence to highlight national and regional works and further the region's (film) economy (cf. Reichel-Heldt 2007, section 1.1)

Hedling, Olof (2008). "'Detta dåliga samvete': om kortfilmen, regionerna och filmfestivalerna ['This bad conscience': On short film, regions and film festivals]." *Välfärdsbilder: svensk film utanför biografen*. Eds. Mats Jönsson and Erik Hedling. Stockholm: Statens ljud- och bildarkiv. pp. 261–281.

9.4 Online Film Festivals

In a time when 'media convergence' is a general buzz phrase and when cinema operators fear that the wave of digitalization might extinguish cinephilia as we know it, there has been a proliferation of hybrid forms where film festivals make use of or altogether migrate to the Internet. The label "online film festival" is not an easy one to define. Many major festivals also show a selection of (short) films online (*Sundance*, *Berlinale*), some festivals only exist in the virtual world (e.g. *Babelgum Online Film Festival*) and other ones let audiences vote online while screening the winning films in a conventional cinema (*Bitfilm*, Hamburg). The pieces collected under this rubric provide different views on this issue.

Castle, Scott (2000). "What's in a Name? Does the Term 'Online Film Festival' Mean Anything at all?" *The Independent: Film and Video Monthly* 23:6 (2000): 18–20.

De Valck, Marijke (2008). "'Screening' the Future of Film Festivals: A Long Tale of Convergence and Digitization." *Film International* 6:4 (2008): 15–23.

Hernandez, Eugene (1999). "The Point of No Return: On-Line Film Festivals, Showcases & Distributors." *The Independent: Film and Video Monthly* 22:9 (1999): 26–28.

Kurtzke, Simone (2007). "Webfilm Theory." Dissertation. Queen Margaret Univ., School of Social Sciences, Media and Communication. (12. Aug. 2007).
<http://webfilmtheory.com/WebfilmTheory_SimoneKurtzke.pdf>. (7. Dec. 2008)

[nach oben / back to top](#)

10. Publications Dedicated to Individual Film Festivals

The last section of our annotated film festival bibliography collects articles, book chapters and books that have been created with varying purposes. There are several books that have been edited to celebrate major anniversaries of festivals; some of those are focussing on the glamour and highlights (e.g. Baecque 2007; Toubiana 1997 etc.), while others strive for a contextualization and critical remembrance (e.g. Behnken 2004; Schenk 2007). Among the books, chapters, and articles are pieces collecting and describing a festival history (Stanfield 2008), or analyzing specific discourses and issues using a specific case study (e.g. Hope/Dickerson 2006a, b, c; Martini 2007).

Baecque, Antoine de, ed. (2007). *Les leçons de cinéma du Festival de Cannes*. Paris: Panama.

Bart, Peter (1997). *Cannes: Fifty Years of Sun, Sex & Celluloid: Behind the Scenes at the World's Most Famous Film Festival*. New York: Hyperion.

Beauchamp, Cari, and Henri Béhar (1992). *Hollywood on the Riviera: The Inside Story of the Cannes Film Festival*. New York: W. Morrow and Co.

Behnken, Klaus, ed. (2004). *Kurz und klein: 50 Jahre Internationale Kurzfilmtage Oberhausen*. Ostfildern-Ruit: Hatje Cantz.

Billard, Pierre (1997). *Festival de Cannes: d'Or et de Palmes*. Paris: Gallimard.

Bono, Francesco (2001). "EXTASE am Lido: Chronik eines Skanals." *Ekstase*. Ed. Armin Loacker. Wien: Filmarchive Austria. pp. 115–145.

Bono, Francesco (1992). "Venezia 1932: Il Cinema Diverta Arte." *Biennale*. Venezia: Fabbri Editori. pp. 91–109.

Bono, Francesco (1991). "La Mostra del Cinema di Venezia: Nascita e Sviluppo nell'Anteguerra (1932–1939)." *Storia Contemporanea* 22:3 (August 1991): 513–549.

Coreless, Kieron and Chris Darke (2007). *Cannes: Inside the World's Premier Film Festival*. London: Faber and Faber.

Deleau, Pierre-Henri, ed. (1993). *La Quinzaine des Réalisateurs à Cannes: Cinéma en Liberté (1969-1993)*. Paris: Éditions de la Martinière.

Ethis, Emmanuel (2001). *Aux Marches du Palais: Le Festival de Cannes Sous le Regard des Sciences Sociales*. Paris: La Documentation Française.

Friers, Pamela, ed. (1998). *Abgezoomt – das Buch zum Festival: Filme, MacherInnen und Entwürfe*. München: KoPäd-Verlag.

Galliner, Nicola, ed. (2004). *Jewish Film Festival Berlin: Filme, Bilder, Geschichten. Die ersten 10 Jahre*. Berlin: be.bra-Verlag.

Hope, Cathy, and Adam Dickerson (2006a). "'Films for the Intelligent Layman': The Origins of the Sydney and Melbourne Film Festivals (1952-1958)." *Screening the Past* no. 19 (2006). <<http://www.latrobe.edu.au/screeningthepast/19/sydney-melbourne-film-festivals.html>>. (7. Dec. 2008)

Hope, Cathy, and Adam Dickerson (2006b). "'Ill-Will with the Trade': The Sydney and Melbourne Film Festivals (1959-1964)." *Screening the Past* no. 20 (2006). <<http://www.latrobe.edu.au/screeningthepast/20/sydney-melbourne-film-festivals-1959-1964.html>>. (7. Dec. 2008)

Hope, Cathy, and Adam Dickerson (2006c). "'Separating the Sheep from the Goats': The Sydney and Melbourne Film Festivals (1965-1972)." *Screening the Past* no. 20 (2006). <<http://www.latrobe.edu.au/screeningthepast/20/sydney-melbourne-film-festivals-1965-1972.html>>. (7. Dec. 2008)

Jacobsen, Wolfgang, ed. (2000). *50 Jahre Berlinale: Internationale Filmfestspiele Berlin; [1951–2000]*. Berlin: Nicolai.

Jacobsen, Wolfgang (1990). *Berlinale: Berlin International Film Festival*. Berlin: Deutsche Kinemathek.

Kötzing, Andreas (2004). *Die Internationale Leipziger Dokumentar- und Kurzfilmwoche in den 1970er Jahren*. Leipzig: Leipziger Univ.-Verl.

KurzFilmAgentur, ed. (2002). *Festschrift 10 Jahre KurzFilmAgentur Hamburg*. Hamburg 2002. <http://agentur.shortfilm.com/uploads/media/festschrift_KFA.pdf>. (7. Dec. 2008)

Latil, Loredana (2005). *Le festival de Cannes sur la scène internationale*. Paris: Nouveau Monde.

Manciet, Yves and Jean-Claude Carrière (2004). *Cannes: Premières années du Festival*. Roanne: Thoba's.

Martini, Heidi (2007). *Dokumentarfilm-Festival Leipzig: Filme und Politik im Blick und Gegenblick*. Berlin: DEFA-Stiftung.

McArthur, Colin (1990). "The Rises and Falls of the Edinburgh International Film Festival." *From Limelight to Satellite: A Scottish Film Book*. Ed. Eddie Dick. Edinburgh: Scottish Film Council and British Film Institute. pp. 91–102.

Mitterrand, Frédéric (2007). *Le Festival de Cannes*. Paris: Robert Laffont.

Museum of Modern Art, ed. (1992). *Cannes 45 Years: Festival International du Film*. Published on occasion of the exhibition. New York: Museum of Modern Art.

Pascal, Michel (1997). *Cannes: Cris et Chuchotements*. Paris: N.I.L éditions.

Philippe, Claude-Jean (1987). *Cannes, le festival*. Paris: Nathan Sipa.

Quin, Élisabeth, and Noël Simsolo, eds. (2007). *Cannes: Elles/Ils ont Fait le Festival*. Paris: Cahiers du cinéma.

Reinhardt, Thomas (1998). *20 Jahre Filmfestival Max-Ophüls-Preis*. Sulzbach: Moviestore-Co.-Verl.

Roddolo, Enrica (2003). *La Biennale: Arte, Scandali e Storie in Laguna*. Venezia: Marsilio.

Romer, Jean-Claude (2002). *Cannes Memories 1932-2002: La Grande Histoire du Festival*. Montreuil: Media Business & Partners.

Schenk, Ralf (2007). *Bilder einer gespaltenen Welt: 50 Jahre Leipziger Dokumentar- und Animationsfilmfestival*. Berlin: Bertz+Fischer.

Schröder, Nicholas, ed. (2000). *Zwischen Barrikade und Elfenbeinturm: Zur Geschichte des unabhängigen Kinos. 30 Jahre Internationales Forum des Jungen Films*. Freunde der Deutschen Kinemathek. Berlin: Henschel.

Servat, Henry-Jean (2007). *Si le festival de Cannes m'était conté...* Paris: Filipacchi.

Smith, Lory (1999). *Party in a Box: The Story of the Sundance Film Festival*. Salt Lake City, UT: Gibbs Smith.

Stanfield, Peter (2008). "Notes Toward a History of the Edinburgh International Film Festival, 1969-77." *Film International* 6:4 (2008): 62-71.

Toubiana, Serge (1997). *Cannes Cinéma: 50 ans de festival vus par Traverso*. Editions du Seuil.

Uféras, Gérard and Marc Bessou (2005). *Les coulisses du festival: Cannes*. Carlton: Flammarion.

We want to thank Thomas Elsaesser, Malte Hagener, Olof Hedling, Stephanie Hesse, Dina Iordanova, Christian Jungen, Roya Rastegar, Jérôme Segal, and Ger Zielinski for helpful suggestions and additions, and Melissa Pritchard for careful English editing.

[nach oben / back to top](#)

Contact / Bio

The **Film Festival Research Network** (FFRN) is a loose connection of scholars working on issues related to film festivals, founded by Marijke de Valck and Skadi Loist. The FFRN aims to make festival research more available and connect diverse aspects and interdisciplinary exchange between researchers.

A subgroup of the FFRN is the **Film Festival Research work group** within the European Network for Cinema and Media Studies (**NECS**). (www.necs-initiative.org)

Marijke de Valck is assistant professor in the department of Media Studies at the University of Amsterdam. She is the author of *Film Festivals: From European Geopolitics to Global Cinephilia* (2007). (Contact: m.devalck@uva.nl)

Skadi Loist is doctoral candidate and junior researcher in the Media and Communications Studies Department at the University of Hamburg. The compilation of this bibliography is related to her ongoing research project about queer film festivals in the US and Germany/Austria. (Contact: skadi.loist@uni-hamburg.de)